

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

**1. Name of Property**

historic name Chappell, Philip E., House  
other names/site number \_\_\_\_\_

**2. Location**

street & number 1836 Pendleton Avenue n/a not for publication  
city, town Kansas City n/a vicinity  
state Missouri code MO county Jackson code 095 zip code 64124

**3. Classification**

## Ownership of Property

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

## Category of Property

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

## Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<u>1</u> buildings
<u>0</u>	<u>0</u> sites
<u>0</u>	<u>0</u> structures
<u>0</u>	<u>0</u> objects
<u>1</u>	<u>1</u> Total

Name of related multiple property listing:  
n/a

Number of contributing resources previously  
listed in the National Register 0

**4. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the  
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official G. Tracy Mehan III, Director

Date 6/22/96

Department of Natural Resources and State Historic Preservation Officer

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau

**5. National Park Service Certification**

I, hereby, certify that this property is:

- ☐ entered in the National Register.  
☐ See continuation sheet.  
☐ determined eligible for the National  
Register. ☐ See continuation sheet.  
☐ determined not eligible for the  
National Register.  
☐ removed from the National Register.  
☐ other, (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

## 6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single Dwelling

Current Functions (enter categories from instructions)

Domestic/Single Dwelling

## 7. Description

Architectural Classification

(enter categories from instructions)

Queen Anne

Materials (enter categories from instructions)

foundation Limestone

walls Brick

roof Asphalt

other Tin

Wood

Describe present and historic physical appearance.

**SUMMARY:** The three story, brick, limestone, and wood shingled Chappell House is an excellent Kansas City example of the Queen Anne style of architecture. The single family detached dwelling, located at 1836 Pendleton, Kansas City, Jackson County, faces south along a residential street that runs east-west. The house presents an intact display of varied surface materials, pressed tin ornamentation, a complex roofline, irregular plan, and undulating wall planes. The building still expresses the irregular massing, variety of surface textures, stained and leaded glass windows, projecting bays, massive chimneys, and the complex roofline characteristic of the Queen Anne style. Alterations include the replacement of the south wrap around porch's wooden balustrade with brick circa 1950; the removal of the rear second story balconette; the enclosure of the northeast corner's second story porch; the addition of a rear first story porch circa 1950; and, in 1987, the reconstruction, from a historic photograph, of the facade's conical roof. A brick and limestone carriage barn located to the north of the house was altered after a fire and no longer reflects the period or area of significance of the house; it is counted as non-contributing. The dwelling and carriage barn are sited in a residential neighborhood built primarily between 1890 and 1910. The Chappell House retains integrity of design, materials, workmanship, and location. The houses to the east, west, and south exhibit alterations to the rooflines, fenestration, and to the original siding.

**ELABORATION:** The facade, or south elevation, fully expresses undulating wall planes, irregular massing, and the intersecting hipped and gable roofline characteristic of the Queen Anne style. A two story, curved brick bay rises to a gable dormer at the western edge of the main elevation. Rock faced limestone forms the base and highlights the first and second story lintels. Pressed tin dentils and scalloped wood shingles separate the floor levels. An intricate pressed tin fan spans the curved bay's rise to the paneled and denticulated tin frieze. On axis with the bay's fenestration are the dormer's multi-paned, stained glass windows that allude to a triumphal arch. Attenuated Corinthian columns support the beaded soffits and the tripartite faceboard of the gable end. The facade curves into the eastern elevation to create a three story corner tower. The elaborate cornice is composed of molded pressed tin, embellished with rosettes, fans, and sawtooth cut work. Above the pressed tin are incised limestone consoles which visually support the conical roof tower.

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The central entrance is marked by a two story porch sheltered by a gable roof. At the second story, the porch is composed of a turned wood balustrade that flanks Doric columns. Carved wood consoles and cutwork panels rise above the abacus, to support the scallop-shingled face board. The first story porch echoes the vertical line of the upper columns and consoles, while completing the facade's curve with a wraparound porch. The wood balustrade was removed circa 1950 and replaced in brick with decorative open courses. The first story wraparound porch has a scallop-shingled, flared pent roof that rests upon a wide frieze and paired, truncated Doric columns. Triumphal and round arches are created by the paired column supports.

The south and east elevations merge due to the curved corner tower and the span of the wraparound porch. The east elevation's brick wall plane is broken by a rectangular bay that extends into a three-sided angle projection. The bay is crowned by a gable dormer supported by Corinthian columns. The dormer echoes the triumphal arch motif and fenestration established on the facade. Continuity is achieved through the use of tall, rectangular, double hung sash; rock faced limestone lintels; smooth-faced limestone sills; and the pressed tin frieze that outlines the house. At the northeast corner, the second story porch has been enclosed and clad in clapboard.

The rear, or north, elevation has irregularly placed, rectangular, double hung sash and limestone lintels and sills. A central gable dormer with ridge running north-south frames the elevation's axis. Beneath the gable end was a balconette that was removed circa 1950. A wood frame, enclosed porch projects from the first story.

The west elevation continues the pressed tin frieze and cornice and also defines the fenestration with limestone sills and lintels. A central, rectangular bay terminates in a gable roof. To the bay's south is the parlor chimney; to the north are segmental arch, double hung windows that pierce the recessed wall plane.

The residence possesses an irregular plan that is defined along the perimeter walls by the various projecting bays and by a central hall that runs north-south. The main entrance is characterized by two sets of wood panel double doors. Encaustic floor tile and ornamental plaster wall finishes mark the narrow vestibule. The entrance hall is dominated by a coffered oak staircase that features Lincrusta Walton within the recessed panels. Two coffered newel posts are surmounted with Corinthian columns and gas light fixtures. The oak balusters that mark the half-turn-with-landings staircase have sunflower motifs adorning each member. Mahogany is used extensively for

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the first floor wall finishes. The fluted window surrounds have sunflowers marking the corners of the tall, double-hung-with-transom windows. Alternating cherry and walnut woods comprise the panelled pocket doors that separate the hall, the parlor, the dining room, and the den. The three first floor fireplaces all have floral motif tile surrounds. The most ornate fireplace is located on the west wall of the parlor and is characterized by a Queen Anne influenced scrolled pediment that terminates in a sunflower motif. The dining room has horizontal ceiling beams that are echoed in the mantel's supports. The den's north wall fireplace employs similar beam ends beneath the mantel and tile aperture surround. A servant's staircase is located at the northwest corner.

The second story's oak floors, baseboards, and window surrounds are all intact. Suspended ceiling systems have lowered the room height, but they are reversible. Less ornate oak trim is employed for the window surrounds and highlighted with bull's-eye corner blocks. The former sitting room, now a bedroom, is enhanced with a fireplace that has ornate sunflower motif vertical panels. Stained and leaded glass installations are found on the staircase landings and in the southern and eastern bedroom bay windows.

The third floor was originally finished as a ballroom and the smaller rooms along the west wall were used for billiards and cards. The east bay of the ballroom's tripartite window contains circular and round arch stained glass installations. All fenestration has molded surrounds with bull's-eye corner blocks.

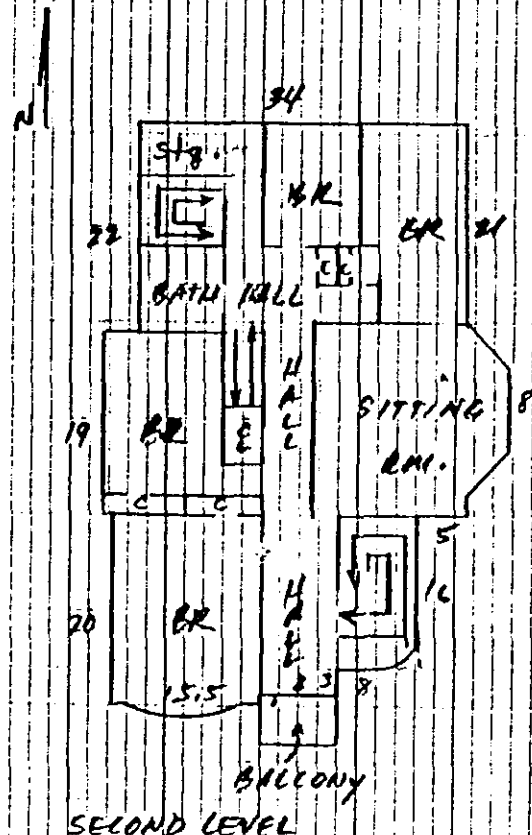
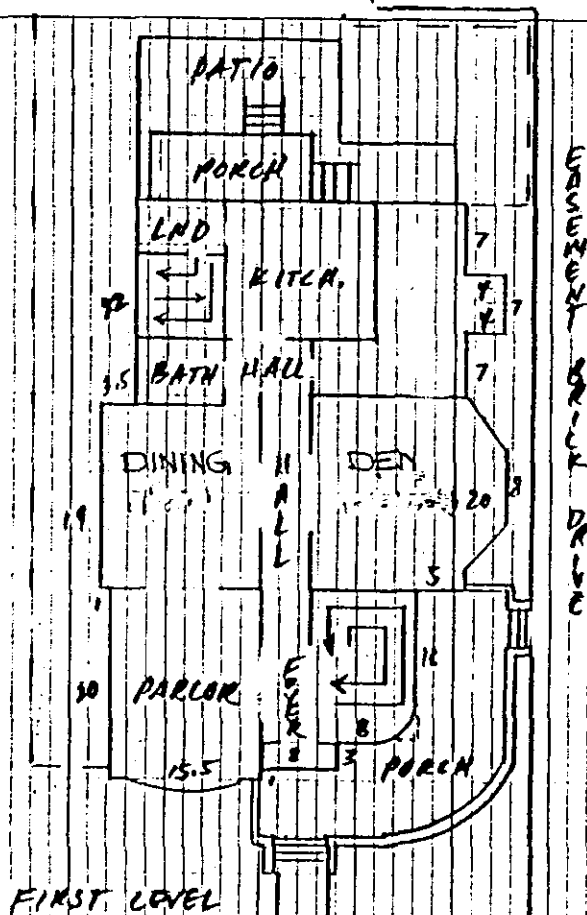
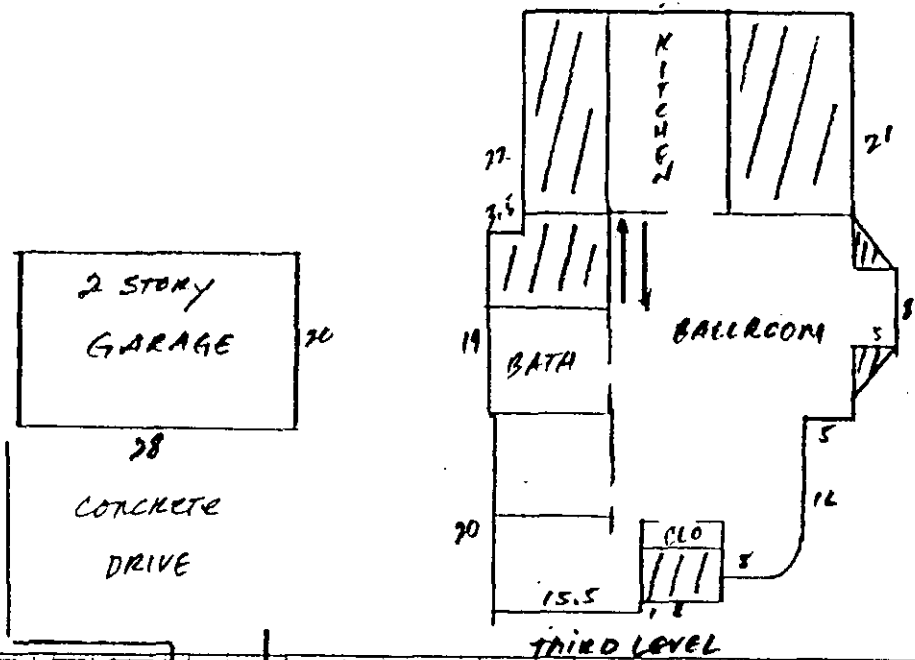
The carriage barn is located at the north property line. The two story brick and limestone building is sited into the cliff. The south elevation has three rectangular openings that provide vehicular access. The current flat roof replaced a gable roof and a third story which were consumed by fire. Windows on the north, west, and east elevations have segmental arch openings. Originally, the third floor housed servant's quarters, the second floor housed carriages, and the first floor served as the horse stables. The carriage barn no longer retains integrity and is counted as a noncontributing structure.

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BUILDING SKETCH

## 8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1888

Significant Dates

1888

Cultural Affiliation

n/a

Significant Person

n/a

Architect/Builder

Kemp, Harry

Oliver, T. Howard

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SUMMARY: The Philip E. Chappell House, 1836 Pendleton, Kansas City, Jackson County, is eligible for listing in the National Register of Historic Places under Criterion C and is significant as an intact, representative Kansas City example of the Queen Anne style of architecture. Designed in 1888 by Harry Kemp, the residence embodies the characteristic Queen Anne elements of an irregular plan, complex massing, varied textured surfaces, a multitude of intersecting gable and hip roofs, and undulating wall planes pierced by bays and Classically inspired ornament. The residence survives with minimal alterations to both the exterior and the interior.

ELABORATION: The "Queen Anne" Revival was a mid-19th century English movement that merged vernacular building traditions, classical styles not bound by the laws of proportion, and an interior plan that expressed free flowing space. In England, Richard Norman Shaw, the chief practitioner, designed brick and stone residences with tile hangings or half-timber effect in gable ends and leaded casements in banks that projected "Picturesque" qualities.

By the 1870's, Shaw's sketches, which promulgated principles of light and shadow which were integral to the Queen Anne style, appeared in the pages of Building News. Shaw's Queen Anne renderings of red brick, gables, white trim and bayed casements fused all elements around an interior plan, dominated by freely placed spatial volume that contained entrance, fireplace, and stairs. This spatial core communicated with the rooms grouped around it and established more fluid spatial connections through the wide door openings of adjacent rooms. Additionally, the space of individual rooms was extended by articulating the perimeter walls with oriels, bays and window seats. The functional result of such interior planning not only achieved greater circulation and "open" qualities, but increased the natural light entering a house. Shaw's residences achieved a horizontal flow that spread the massing across the site. This horizontal extension would not immediately be employed

☒ See continuation sheet

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by Shaw's American contemporaries; rather, exterior elements would demonstrate Queen Anne derivation.

Although architects such as Henry Hobson Richardson began to experiment with Shaw's forms and massing, it was the 1876 Centennial Exposition in Philadelphia that brought the Queen Anne examples to the United States. In addition to the physical Queen Anne forms present at the Centennial Exposition, examples of Japanese domestic architecture's interior spatial organization and exterior wood treatment were also displayed. These forces combined with a growing nostalgia to recall America's own 17th and 18th century precedents. The interest in revivalism fused the English Queen Anne to the American Colonial, and subsequent discussions of the resulting amalgam were common features in professional publications such as the American Architect and Building News and The American Builder.

As the theoretical basis for domestic architecture was explored and synthesized, the popular press propelled "Queen Anne" residences into the forefront through the period's pattern books. In 1878, the American Architect commented upon Henry Hudson Holly's Modern Dwellings in Town and Country as laudable for the fusion of "Queen Anne" and Colonial sources:

"Our methods of wooden construction, our verandas, our smooth, workmanlike roofs are all retained...and with them are combined the galleries, the great chimneys, the balustered porches, the panellings and the conventional sun-flowers attributed to the earlier Georgian era... Large habitable hall wells opened into the adjoining living rooms, stairs almost always very carefully contrived with embayed and orielled landings, dining rooms in every case connected to the kitchens by a direct passage through the butler's pantry." (American Architect, 3, 1878, p. 198-199.)

By the 1880's numerous pattern books published by Pallisers and Bicknell contained a multitude of "Queen Anne" renderings, lavished with varied surface textures, projecting bays, and layers of ornamentation. The spatial qualities which related the hall to the adjacent rooms were not the focus of these designs, nor was the theoretical basis for this spatial communication. In many instances, the popular press contained the Queen Anne flow of space within the earlier vertical massing of residences and produced designs with little horizontal extension. Certainly, the "hall" and inglenooks received renewed interest and pattern books authors provided elaborate drawings of these interior features, but in isolation.

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The Chappell House is a succinct statement of the Queen Anne style of architecture in Kansas City. The complex web of sources that evoked the Queen Anne style had different regional expressions throughout the United States. In Kansas City, the Queen Anne did not achieve full expression through wood, but rather employed brick as the primary construction material. The ability to define Queen Anne characteristics in masonry required the expression of additional textural qualities on the wall surfaces. The building's brick elevations acted like a skin as the masonry interpreted curves around towers and bays. Tall rectangular windows pierced this skin and followed the bay's surface with their curved glass.

Contrasting texture was introduced by the massive rock-faced lintels that conform to the undulating bays as well as the straight wall planes. The textural qualities were further enhanced with the lighter and more delicate detailing executed in pressed tin and wood. These materials announced the Queen Anne's free Classical influences that were employed for the dwelling's dentils, egg and dart molding, and the Corinthian and Doric columns supporting the porches and faceboards. In addition, other elements alluded to free Classical interpretations, such as the three-part windows in the gable ends that replicated a Palladian format. Although the Queen Anne called for complexity of massing and contrast in surface materials, it also dictated flowing space that was expressed on the exterior by the building's horizontal line.

The Chappell House presents an exuberant profusion of jagged rooflines that shelter the irregular massing. The complex silhouette created by intersecting gable and hip roofs, projecting bays and porches was inherent in the style's directive to create a "Picturesque" image and to display a blend of light and shadow. While the Chappell House's roofline struggles to establish a vertical emphasis, the horizontal elements of the deep panelled frieze, the rock-faced lintels and the wraparound porch maintain the balance in the composition. The wraparound porch clearly demonstrates the horizontal spread of the residence, echoed within the interior's floor plan.

The stylistic tendency to create a hall, as both a living space and as a spacial volume that communicates with all rooms, is demonstrated in the Chappell House. The grand proportions presented by the hall and its coffered features, established the plan's attempt to open the interior space. The 'hall' acted as an anchor by which to filter circulation through the wide pocket door openings and to the second floor. Although the 'hall' did not totally express a living space by incorporating a fireplace inglenook, it adequately directed movement and represented a significant physical volume.



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The Chappell House was constructed during Kansas City's major real estate boom in the 1880's. In 1886, real estate sales totalled 11 million dollars; by 1887, sales reached 40 million dollars. In 1888, when the house was built real estate sales exceeded 88 million dollars before subsequent financial panics and national depressions saw Kansas City's rampant speculation collapse. The residence was designed by Harry Kemp and built by T. Howard Oliver for Philip E. Chappell. In 1872, Chappell was elected mayor of Jefferson City, Missouri, and, in 1881, he was elected State Treasurer under Governor Thomas Crittenden's administration. In 1885, Chappell moved to Kansas City to become President of the Citizens National Bank. Among Chappell's accomplishments are his appointment to Kansas City's first Board of Public Works and authorship of the History of the Missouri River. The Chappell House still remains a dominant feature along Pendleton Avenue, sited upon the rise of the cliff.

The Chappell House stands as a significant expression of the Queen Anne style executed in the 1880's. Although smaller Queen Anne residences are still extant in Kansas City, the Chappell House is one of the few large scale residences that has an intact exterior and interior. Two other notable Queen Anne houses built in Kansas City's northeast are located at 508 Garfield and 512 Benton Boulevard. The design for the Robert Beatty, Jr., residence, 508 Garfield, was published and offered for sale in the July 1887 issue of the Builders Edition of the Scientific American. The brick residence is more tightly massed than the Chappell house. It does not present a comparable contrast of massive against delicate features, nor the same vertical versus horizontal tensions. The Milo E. Lawrence residence, 512 Benton Boulevard defines the Queen Anne style primarily in limestone and wood. The elaborate, weighty limestone carvings and towers display the Queen Anne complex massing without a contrast against more delicate elements. All three residences express different interpretations of the Queen Anne style and are all listed as local landmarks with the Kansas City Landmarks Commission.

## 9. Major Bibliographical References

Chappell, Phil E. A Geneological History of the Chappell, Dickie and Other Kindred Families of Virginia 1635-1900, Kansas City, Hudson-Kimberly Publishing Co., 1900.

Ehrlich, George. Kansas City, Missouri An Architectural history 1826-1976, Kansas City, Lowell Press, 1979.

Kansas City Its Resources and Their Development, A Souvenir of the Kansas City Times, Patterson & White, Philadelphia, 1891.

Kansas City Landmarks Commission Historic and Architectural Survey.

☒ See continuation sheet

Previous documentation on file (NPS): n/a

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_

Primary location of additional data:

- ☐ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☐ Other

Specify repository: \_\_\_\_\_

## 10. Geographical Data

Acreage of property Less than one acre

UTM References

A 

1	5	3	6	5	2	6	3	4	3	3	0	2	6	2
Zone			Easting					Northing						

C 

Zone			Easting					Northing						

B 

Zone			Easting					Northing						

D 

Zone			Easting					Northing						

☐ See continuation sheet

Verbal Boundary Description Beginning at a point at the southwest corner of Lot 8, Garfield Square Addition, Kansas City, Jackson County, Missouri, now occupied by Bouton Park, proceed north 340 feet; then proceed west 68 feet; then proceed south 340 feet, then proceed east 68 feet to the point of beginning. The property lies within an undesignated lot within Kansas City.

☐ See continuation sheet

Boundary Justification The boundary includes the single parcel of land that has been historically associated with the property.

☐ See continuation sheet

## 11. Form Prepared By

name/title 1. Andrea J. Lazarski, Administrator

organization Landmarks Commission, Kansas City, Missouri date July, 1988

street & number 414 East 12th Street telephone (816) 274-2555

city or town Kansas City state Missouri zip code 64106

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Kansas City Star, August 31, 1889, p.1.

Omoto, S. "The Queen Anne Style and Architectural Criticism", Journal of the Society of Architectural Historians, XXIII, No. 1 (March 1964), p. 29-37.

Pioneer Bankers of Kansas City Kansas City, Pioneer Trust Co., 1928.

Scully, Vincent J., Jr., The Shingle Style, New Haven, Yale University Press, 1955.

Water Permit, Kansas City, Missouri #8669.

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2. Steven Mitchell  
National Register Historian and  
State Contact Person  
Department of Natural Resources  
DPRHP/Historic Preservation Program  
P. O. Box 176  
Jefferson City, Missouri 65012  
Date: June 8, 1990  
Telephone: 314/751-5368  
Editor and Revision of Items 7 and 8.

Chappell, Philip E. House  
 1836 Pendleton Ave.  
 Kansas City, MO 64124  
 UTM Reference: 15/365263/4330262



363 35' 9" 7052 II NE (NORTH KANSAS CITY) 366 32'30" 367 490 000 FEET (MO.) 368 7.5 MI

Chappell House

1836 Pendleton, Kansas City, Missouri

M. Betz, Photographer, Sept. 1988

Landmarks Commission of KC, MO

Front Facade, Looking North

Photograph # 1 of Five



Chappell House

1836 Pendleton, Kansas City, Missouri

M Betz, photographer, Sept 1988

Landmarks Commission of KC, MO

Front and Side Facades, Looking Northwest

Photograph # 2 of Five





Chappell House

1836 Pendleton, Kansas City, Missouri

M. Betz, photographer, Sept. 1988

Landmarks Commission of KC, MO

Rear and Side Facades, Looking Southwest

Photograph # 3 of Five



Chappell House

1836 Pendleton, Kansas City, Missouri

M. Betz, photographer, Sept. 1988

Landmarks Commission of KC, MO

Side Facade, Looking Northeast

Photograph # 4 of Five



Chappell House

1836 Pendleton, Kansas City, Missouri

M. Betz, photographer, Sept. 1988

Landmarks Commission of KC, MO

Carriage Barn, Looking North

Photograph # 5 of Five



